

# Introduction

The **Silk Road Encounters Education Kit** combines the best of technological and educational materials on the Silk Roads. As a symbol of the crossroads among civilizations, peoples, and cultures, the Silk Roads offer rich materials for students to explore diverse but interrelated topics on geography, trade, art, music, religion, and history. This kit supplements traditional classroom materials with a Sourcebook, interactive activity plans, audio and visual samplers, as well as reference materials.

*The kit comes in five parts:*

**Sourcebook** This easy-to-read Sourcebook provides the background material for the Education Kit. Teachers are encouraged to become familiar with the themes and historical periods before they plan their activities. A Silk Road Instrument Glossary is also part of these materials.

**Teachers Guide** Six model lesson plans bring together activities that reinforce students' basic knowledge of what and where the Silk Roads were, along with presenting the diversity of exchanges in the arts, belief systems, and ideas. The *Big Map, Three-Dimensional Timeline*, and *Trading in the Silk Road Cities* lessons engage students in the geography, economics, and history of the Silk Roads. The *Belief Systems* lesson encourages students to reflect on the similarities and differences of perspectives in the religions and the world views represented in the ancient and contemporary regions touched by the Silk Roads. The *Straw-Sheng* and the *Tube-la* lessons are hands-on activities in which students and teachers participate in creating and making musical instruments modeled after ones used on the Silk Roads. The *Treasures of the Silk Roads* lesson is designed to encourage students to reflect on the history and culture in northwest China through their own experiences and knowledge.

Teachers are encouraged to plan the activities beginning with the map and trade lessons so that the students become familiar with the physical geography and the historical context in which the cultural and artistic exchanges occurred. The beliefs systems, art, and music activities need not be used sequentially because they each touch on a different facet of the Silk Roads. The activities are tiered for different educational levels, with variations suggested for extensions and adjustment for younger or advanced students. Handouts for activities can also be found directly following the activity they support.

**CD Sampler** The CD includes audio clips of musicians from the Silk Road Ensemble talking about their instruments in their native languages with English overdubs.

**Video** A thirty minute video highlighting musical performances and instruments from the Silk Road.

**Slide Packet** Eleven images of objects are included from the exhibition *Monks and Merchants: Silk Road Treasures from Northwest China, Gansu and Ningxia, 4<sup>th</sup>–7<sup>th</sup> Century*.



## Sponsor's Statement

Ford Motor Company is proud to partner with The Silk Road Project and Yo-Yo Ma on this extraordinary initiative. Over the course of 2,500 years, the Silk Road fostered the exchange of customs, religious beliefs, and skills that led to significant advances in medicine, craftsmanship, technology, and the arts. Forged by tradesmen and travelers alike, the Silk Road is a powerful testament to the rich experiences gained from exploring new ideas and journeying through unfamiliar terrain.

To extend this legacy of innovation and exchange, Ford has been a key partner in the creation of **Silk Road Encounters**, a comprehensive educational program combining primary source materials and multimedia tools for schools and families across the world to enhance a greater understanding of the rich and dynamic history of the Silk Road. Ford is also supporting free family concerts with storytellers who will narrate the music in local languages for children and families.

At Ford, we salute the spirit of adventure and invention that accompanied Silk Road travelers, and we celebrate this spirit as it continues today. Since the company's founding in 1903, Ford Motor Company has given travelers a powerful tool for discovering diverse landscapes and destinations. As a global company with more than 380,000 employees, Ford is committed to promoting opportunities for cultural exchange that further our ability to understand one another and that help us contribute to our many communities around the world.

*Sandra E. Ulsh*

President, Ford Motor Company Fund

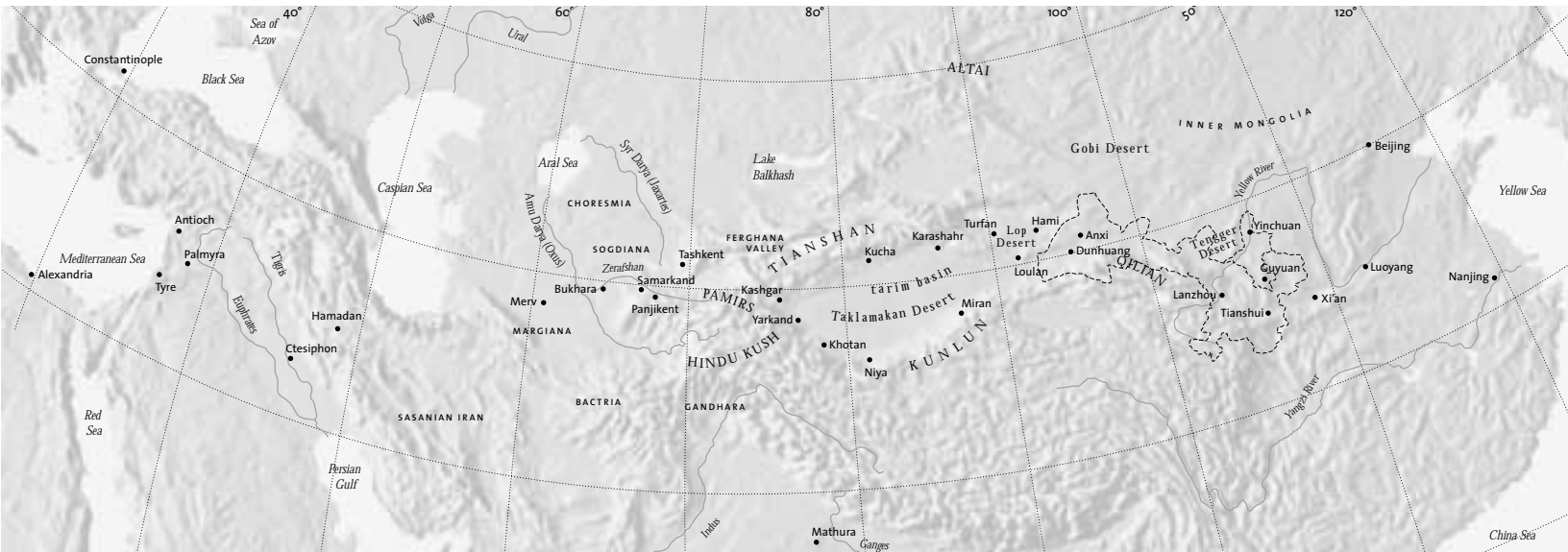
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# 1 The Silk Roads Big Map

Theme Geography



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## Overview

Using a projected map outline, students will generate an oversized rendition of the Silk Roads from Europe to East Asia. Students will then apply elements such as political and topographic features, the Silk Roads, products of the regions, and the routes of key travelers. Students may continually add information to the map, and the map may be used as a reference tool throughout the teaching unit.

## Objectives

- Students will locate and map key topographic features along the Silk Roads.
- Students will identify and map the Silk Roads, key cities, and trade products.
- Students will generate and use a map key.
- Students will gain an understanding and appreciation of the terrain along the Silk Roads.

## Grade Level

Elementary through high school (age 6 years and up)

## Time Required

Three to four class periods for a basic map

## Materials

- Overhead projector/s
- Overhead transparencies of a simple outline map of Europe and Asia, preferably with rivers but no writing. The transparencies can be made by copying a reproducible map onto an acetate transparency in a copy machine. See suggestions in reference section (one transparency per projector).
- Tape
- Permanent markers
- Colored pencils
- One poster board or 3-foot by 5-foot piece of butcher paper for each student

- Atlases
- Reference materials (texts or Internet access)

## Procedure

1. Set up as many overhead projectors as possible. Each overhead should be arranged to project the map image onto butcher paper or poster board that has been taped to a smooth wall surface. Center the image so that it fills the entire paper, then tape the transparency to the overhead surface to avoid slippage.
2. Have students work in pairs to trace the outline of the map and rivers using permanent markers. Avoid jostling the overhead, as it is difficult to realign the image. Tracing requires about 20 minutes per map.
3. When the outline is completed, remove the map from the wall. Using atlases and reference books, have students map out and label the following features in erasable colored pencil:
  - Geo-physical features, including deserts, mountains, plateaus, and bodies of water
  - Political features, including key cities, empires, or countries
  - The Silk Roads as they extend from Europe to East Asia
  - Silk Road products of key regions (use symbols placed along the routes and a product key, attached separately to keep the map uncluttered)
  - Routes of famous travelers of the Silk Road regions
  - A key for the mapped features

Older students can include additional information, such as animals, crops, mineral deposits, cultural monuments, or majority religions. Consider working on the maps intermittently through the unit, adding layers of information each time. Maps can be used as reference tools throughout the study period.

## Extensions

Have students make up a list of ten questions that can be answered by using their Big Maps. For example: “What is the name of an oasis city on the Southern Silk Road.” “What desert did Chinese caravans heading west first encounter?” Exchange questions among students to review their knowledge and test the accuracy of their maps.

## References

Bonavia, Judy. *The Silk Road: From Xi'an to Kashgar*. Revised by William Lindesay and Wu Qi. Hong Kong: Odyssey, 1999.  
*This travel guide has exceptional illustrations and maps for use with middle or upper grades.*

Major, John. *The Silk Route: 7000 Miles of History*. Harper Trophy, 1997.  
*This is a good review for young children of the geographical route, major cities, and products that were moved along the Silk Roads.*

Stanford Program on International and Cross-Cultural Education (SPICE). *Along the Silk Road: People, Interaction, and Cultural Exchange*. Stanford University, 1993.  
*This curriculum resource contains excellent maps for use in creating Big Maps.*

## Websites

<http://www.AskAsia.org>

The Asia Society's educational site.

<http://chinapage.com/silksite.html>

The China Page has good reference maps.

<http://www.silk-road.com>

A comprehensive site by the Silk Road Foundation.





# 2 Creating a Three-Dimensional Timeline

Theme History and Culture

**Overview** Through the creation of a three-dimensional timeline, students are asked to bring together information from the extended history of the Silk Roads that covers people, places, events, and cultural landmarks. Four major periods of Silk Road history are highlighted for this activity, and students are encouraged to combine written information with visual images. It may be easier to conduct this activity after each group has read and studied about the history, culture, people, and products of the Silk Roads. These timelines provide the students with the opportunity to develop their skills in sequencing, writing, creating models, and oral presentation.

**Objectives**

- Students will gather and order historical evidence surrounding the Silk Roads.
- Students will identify key people, places, and events in the history of the Silk Roads.
- Students will gain an understanding of the rich diversity of peoples and places found along the Silk Roads.

**Grade Level** Sixth through ninth grades (ages 12–15 years)  
Adaptation for younger students (K–5) included at the end of the Procedure section.

**Time Required** Three to five class periods (plus readings/web searches for homework)

**Materials**

- Student Assignment Sheet (one per student)
- Poster board or oak tag
- Pencils
- Rulers
- Colored pencils, markers, or crayons
- Scissors
- Craft materials for building models and artifacts (clay, construction paper, and paint, for example)
- Illustrations or pictures from magazines or books
- Computer technology to download, print, or scan pictures is optional

**Assessment** Students will generate a three-dimensional timeline of the Silk Roads and offer an oral presentation to the class.

**Procedure**

1. Assign groups of three to five students. Review project requirements as found on Student Assignment Sheet. Brainstorm ideas to be included on the timelines. Review available classroom materials. Consult the reading list in the Teacher's Guide, and read the Silk Road Encounters Sourcebook. Encourage students to bring additional materials and resources from home.

2. Begin building the timeline by deciding on a scale, stressing that equal time periods must be of equal length. The timeline of the Silk Roads will run from approximately the 2<sup>nd</sup> century BCE to the present, focusing on four periods of highest activity: (1) the 2<sup>nd</sup> century BCE to the 2<sup>nd</sup> century CE, (2) the 7<sup>th</sup> to 10<sup>th</sup> century, (3) the 12<sup>th</sup> to 14<sup>th</sup> century, and (4) the 19<sup>th</sup> century to the present.
3. Measure and cut oak tag or poster board into eight-inch-wide strips for each time period. Carefully fold the strips in half along their length so that when opened they will stand freely in an A-frame shape. Using pencil and rulers have students mark the length of each strip to represent a time period. (Note: They will not be of equal lengths because the time periods vary slightly.) This works well as a portable timeline frame, although ambitious students may also choose to construct their timelines of other materials. Information can be put directly on the frame, or documents and artifacts can be attached or placed in front of the appropriate time interval on display.
4. Allow students to research, write, and create visuals for required elements, as noted on the Student Assignment Sheet. At the end of each workday, it is helpful to take a few minutes for the groups to evaluate their progress and set goals for the following day.
5. On the final day of the project, have groups make oral presentations of the timelines to the class.

## Adaptation for Younger Students

### Materials

- Construction paper
- Index cards
- Timeline from the Silk Road Foundation
- Crayons or markers
- Tape

Using construction-paper strips, create a timeline running along the length of one wall. Post time intervals between 5000 BCE and 2000 CE on the line. Using the timeline available from the Silk Road Foundation at <http://www.silkroad.com/artl/chrono.shtml>, generate a list of key events from Silk Road History. Give each student an index card with one event and the date noted on it. Ask the students to create an illustration or drama of the event. Have students write one or two sentences describing the importance of their event. Sequence the illustrations along the timeline as an exhibition. Review the events with the students using their posted illustrations.

### Extension

Have students write a position paper on what they consider to be one of the most important events in the history of the Silk Roads. This could include the invention of a particular product, the development of technology, the rise (or fall) of an empire, or the transmission of a religious belief. Share the results in class.

## Handout 1

# Constructing a Three-Dimensional Timeline Instruction Sheet

The history of the Silk Roads encompasses so much time and such a great distance that it can be difficult to organize the vast amount of information available. To help you understand and order this material, you will be making a three-dimensional timeline in groups of three to five students. Team members will share researching, writing, building models, constructing the timeline, and reporting to the class.

The four time periods emphasized on the timeline are the Han dynasty from the 2<sup>nd</sup> century BCE to the 2<sup>nd</sup> century CE, the Tang dynasty from the 7<sup>th</sup> to 10<sup>th</sup> century, the Mongol era from the 13<sup>th</sup> to 14<sup>th</sup> century, and the modern era from the 19<sup>th</sup> century to the present. Begin by focusing on these four time periods for your research. Remember that information along the Silk Road may come from ancient Persia, Rome, Central Asia, the Indian subcontinent, Mongolia, China, and the farthest reaches of East Asia.

For *each* of the four time periods you must include the following:

- Five significant events within each time period that occurred at some point along the Silk Road, including a brief description of the event, the year (be as specific as possible), and the importance of the occurrence.
- Two illustrations, pictures, or models for each time period. These visuals may be scanned photos, pictures from magazines, your own illustrations, or models of artifacts or architecture from the time period. Consider works of art, ceramics, clothing, jewelry, homes, and sacred objects.
- One person from each time period must appear on the timeline. Write a brief description (two to three paragraphs) of this person's contribution to history and evidence of his or her influence.
- Highlight at least one place (city, geographic feature, region) that is particularly important in each time period. Include information on the goods or cultural exchanges that are associated with this area. Identify other areas that were influenced by this region.

Include a map of the Silk Road that identifies the areas that you have highlighted on the timeline.

All material must be arranged chronologically on your timeline. Clearly label dates and be certain that you are consistent in your use of scale: equal distances on your timeline will always cover equal periods of time. You may write information on note cards to be attached to the timeline. Pictures, models, illustrations, or maps may be attached to the timeline or placed in front of the frame at an appropriate time interval.

Use this sheet as a checklist for items. All timelines will be displayed and presented by each group to the class.



# 3 Trading in the Silk Road Cities

Theme Geography and Trade

**Overview** Students will explore elements of trade along the Silk Roads by examining the products of various locations along the route—production, influences of resources and environment, challenges of transportation, and economic exchange. Through their investigations, students will gain an understanding of what was traded along the Silk Roads and the unique challenges that these routes presented to the merchants that sought to profit from the exchanges.

Moving trade goods along the ancient Silk Roads was made difficult by the fierce climatic and geographical conditions of desert and mountain regions along vast distances. With transportation limited to pack animals, a traveler in a camel caravan going from Kashgar to Chang'an could expect to take six months to arrive at his destination. Thieves were an additional concern because caravans traveled poorly marked routes. Because of the difficulty of traveling long distances and crossing territories, merchants generally traveled and traded within the confines of a single politically controlled area. Goods were by necessity highly portable and tended to be luxury items whose value grew as they moved farther from their source. Some merchants operated from stationary locations in the oasis cities. Despite the difficulties that faced the merchants on the Silk Roads, exchanges continued in segmented stops carrying the influence of products and culture between east and west.

**Objectives**

- Students will identify a diversity of locations and their trade products along the Silk Roads.
- Students will examine specific elements of trade, including issues of production, transportation, influence of resources and environment, supply and demand, and value.
- Students will appreciate the physical and economic hardships of merchants of the Silk Roads.
- Students will gain an understanding of the trade dynamics of the Silk Roads.

**Grade Level** Middle through high school (age 12 years and up)  
Adaptation for younger students (K–5) included at the end of the Procedure section.

**Time Required** Two class periods

**Materials**

- Student Organizer (one per student)
- Pencils
- Silk Road map on overhead projector for identifying locations
- 11-inch by 14-inch paper for collage
- Glue

- Scissors
- Art supplies for creating illustrations and graphics for collage
- Reference books/computers for research and generating visuals

**Assessment** Students will complete Student Organizer and collage, and will participate in class-room discussion.

- Procedure**
1. Using the overhead map of the Silk Roads, review the various routes and tremendous extent of the Silk Roads with students. Ask the students to describe the diversity of geography along the routes. Explain to students that in this lesson they will focus on how the various locations influenced the development and exchange of trade products.
  2. Break students into groups of three to four students and introduce the activity by handing out the Student Organizers. Assign groups a location along the Silk Roads. Then instruct each group to choose a product for completion of the Organizer. Students should be encouraged to explore other cities and trade goods. Suggestions for locations and products are listed below:
    - Baghdad—dates, nuts, dyes, lapis lazuli
    - Chang'an—silk, chrysanthemums, rhubarb, paper, lacquer, gunpowder, mirrors, bamboo
    - Damascus—almonds, purple dye, dried fruit, swords, glass, cloth goods
    - Delhi—cotton, herbal medicine, precious stones, jade
    - Ferghana—horses, rugs, nuts, dried fruit, copper
    - Kashgar—pack animals, tea, dried fruit, medicinal herbs
    - Rome—gold coins, glass and glazes, grapevines, alfalfa
    - Turfan (Turpan)—grapes, raisins, wine, cotton, dye for porcelain, alum, Glauber's salt
  3. Review the Student Organizer, instructing groups to use resource materials to complete their sheet for presentation to the class. As students research materials to complete their Organizer, they should also collect or create materials to construct a collage of images for their location and product. Consider using words, maps, graphs, illustrations, reproductions of artwork, or postcards. Pictures may be from computer images, cut from magazines, or created by the students themselves.
  4. When groups have completed their Organizers and collages, have the groups present their results to the class. Ask students to begin each presentation by identifying where their location is on the overhead map, describing the geographical features of the region, and identifying the product they chose to highlight. Details about their location and product can be reported from the Student Organizer.
  5. To conclude the lesson, have students consider the following questions as a class:
    - What questions or problems came up in your research efforts?

- How would a trader on the Silk Roads find answers to these questions?
- Why did traders take on such difficult and dangerous expeditions?
- What were the rewards?
- How far along the Silk Roads would you expect the various products to travel? Why does this differ from product to product?
- How far along the Silk Roads would you expect a merchant to travel?
- How would the value of an object change with distance from the source?
- How does the region you live in help determine the way you do business?

6. Display Organizers and collages in the classroom.

## Adaptation for Younger Students

- Along the length of one classroom wall, create a Silk Roads map made of construction paper with the names of key cities appropriately placed along the route. Begin by introducing the students to the story and geography of the Silk Roads by reading aloud *The Silk Route: 7,000 Miles of History* by John Major.
- Place children in small groups to create pictures of products and landscape scenes from each of the sites.
- Additional visual prompts can be set up on computers in the classroom showing pictures from the travel section of the Silk Road Foundation site at <http://www.silk-road.com/toc/index.html> or the China Travel Guide at <http://www.travelchinaguide.com/silkroad/scenery.htm>.
- Have students label illustrations before posting them around the city names.
- When the exhibit is complete, discuss how trade developed over segments of the Silk Roads and the transmission of both consumer goods and culture.

### Extensions

- Decide on a product that could be marketed along the contemporary Silk Roads. Create an ad to market your product. Include where it is from, the features of your product, how much it costs, and who would be interested in purchasing this product. The items might be based on traditional products of the Silk Roads (clothing from silk, fruit from oasis areas, animals) or they might be new products tied to modern-day living (oil resources from Central Asia, tourist items symbolizing a particular region, a music CD of traditional music from one area).
- Have students generate brief skits based on the information that they have acquired in this activity. Vignettes might include scenes of producing trade items, trading in the marketplace, traveling on a segment of the Silk Roads, or returning home from a caravan expedition. Encourage the use of simple costumes and trade props. Students will reinforce elements of trade on the Silk Roads by performing the skits for the class.

## Handout 2

# Student Organizer

Group  
Members

### I. Plan      **Location on the Silk Roads:**

**Product to be traded:**

**Destination/s:**

- Where do you want to take this for trade?
- Will you stay long in your current location?

**II. Brainstorm**      Complete the following sections to address the challenges that you might face in undertaking this plan. Research your responses using classroom materials and Internet resources. As you look for information, collect materials for a collage that will visually represent your location and product on the Silk Roads.

**Production**

- Describe what steps you must take to have your product ready for market.
- Will you have to grow, make, or mine your product?
- What time or costs will this involve? What difficulties might be encountered?

**Resources and Environment**

- How is your physical environment helpful or harmful in trading on the Silk Roads?
- What resources are necessary for production? What resources are available to you?



**Transportation**

- How will you bring your product to market?
- Would you hire extra help to transport the items?
- Will you travel to another city afterwards?
- How far can this product be safely carried without it spoiling or breaking?
- How long will it take you to get to your destination/s?

**Supply and Demand**

- Who will want your product?
- Other merchants or the consumers?
- Is there enough supply to maintain your product as a trade item seasonally or annually?
- Will enough people want your product in each site?
- Will you carry enough supply for the people who want your product?

**Exchange**

- What are you hoping to get in exchange?
- What products are available from nearby trade sites?
- What products are practical for you to return home with?

**Value**

- What natural, social or cultural elements will affect the value of your product?

**III. Create**

Using the oversized paper and glue provided by your teacher, make a collage to be presented to the class. Use Internet resources, create your own illustrations, use postcards, magazine pictures, charts, graphs, and maps that offer information on the location or product you want to trade. Add words or phrases that describe the trade activity or environment.

**IV. Present**

Begin by identifying where your location is on the Silk Roads, the geographical features of this area, and the product you have researched. Use your Student Organizer and collage for your presentation.



# 4 Belief Systems of the Silk Road

Theme    Belief Systems and World Views

**Overview**    The Silk Roads encompassed a diversity of cultures embracing numerous religions and world views from a vast region stretching from Venice, Italy, to Heian (present day Kyoto), Japan. Between these two geographic endpoints, belief systems that are represented are Buddhism, Confucianism, Christianity, Daoism, Hinduism, Islam, Judaism, and Shinto. During the height of Silk Road trading in the 8<sup>th</sup> century, Buddhism, Islam, and Nestorian Christianity were the dominant religions. This activity asks students to reflect on similarities and differences among belief systems. Using quotations from translations of religious texts, students are asked to organize these quotations into broad categories of essential concerns. (Although not a religion, the philosophical writings of Confucius are included because it is one of the major belief systems that flourished along the Silk Roads.) The quotations will be posted on a Silk Roads map as reminders of how cultural interchange and belief systems are represented in the ancient and contemporary world.

**Objectives**

- Students will review, compare, and contrast belief systems of the Silk Roads.
- Students will analyze primary texts of sacred and philosophical writings.
- Students will recognize the rich diversity of belief systems along the Silk Roads.

**Grade Level**    Middle through high school (age 12 years and up)  
Adaptation for younger students provided at the end of the Discussion Questions section.

**Time Required**    One class period

**Materials**

- Quotations Master (one copy cut into individual quotations). Most of the quotations are taken from translations in *World Scripture: A Comparative Anthology of Sacred Texts*, published by the International Religious Foundation (New York: Paragon House, 1991).
- Map of Asia and Europe showing the Silk Roads
- String
- Tacks
- Category signs (one each): Prayer and Worship; Good and Evil; The Golden Rule of Reciprocity; Blessings and Love; Compassion and Tolerance; Creation; Life after Death

**Procedure**

1. Photocopy the Quotations Master and cut individual quotations into strips.
2. Post headings at stations around the classroom identifying each thematic category (Prayer and Worship, Good and Evil, The Golden Rule of Reciprocity, Blessings and Love, Compassion and Tolerance, Creation, Life after Death).

3. Have students generate a list of the names and sacred and philosophical texts of the belief systems of the Silk Roads as a review activity.
4. Point out stations and the headings to students. Remind students that these categories are general characteristics that are addressed by most belief systems in the world.
5. Give a slip of paper with a quotation to a pair of students. Have students read and identify which of the posted categories their quotation should be listed under. (Students may be more confident in analysis with the support of another class member.) While the quotations are grouped for convenience under these headings in the Quotations Master, other groupings may also be appropriate. Students should be encouraged to decipher the meaning of the text and develop logical reasoning to place properly the quotations in any of the headings. Students may also be encouraged to suggest additional thematic categories.
6. Each pair of students should move to the station with which they associate their quotation. When all students have chosen a station, have students take turns reading their quotations aloud, explaining briefly why they felt this grouping was appropriate.
7. After students have read and explained their choices, have students post their quotations by tacking them on a map of the Asian and European continent with the Silk Road routes clearly marked. Use a string to reach from the quotation to an area along the Silk Roads indicating where these belief systems flourished.
8. When all groups have read and posted the quotations, use the discussion questions below to reflect on similarities and differences noted by the students.

## Discussion Questions

- Were there quotations that could have been placed in more than one category? How might this be a reflection of the interpretations, languages, and complexity of the belief systems?
- Can you offer examples where various systems seemed to hold similar views?
- Can you offer examples where systems held different views?
- Is it possible to reconcile some of the differences based on your knowledge of the systems?
- Can you anticipate areas that might cause dissension among members of various systems, based on your knowledge and the reflections in the quotations?
- How are the categories reflective of universal concerns of religions and belief systems? What other categories might be included?
- Can you name other belief systems from the Silk Roads that are not represented in these quotations?

For a balanced and historically accurate presentation, it is important for students to understand that although many religions share points in common concerning morality and ethics, they often differ in important ways in articles of belief—

including the nature and attributes of God (or gods), the obligations of faith and practice placed upon believers, etc. Some religions insist that members of a particular religion renounce belief in all others. Thus, while most belief systems offer many potential areas of common ground to people of different faiths and traditions, religion can be used as a justification for disagreement and conflict as well.

## Adaptation for Younger Students

### Materials

- Cut 8-inch by 11-inch construction paper lengthwise for bumper sticker strips (one per student)
- Crayons, markers

### Procedure

1. For young children, focus on the selections from The Golden Rule of Reciprocity. Read the quotations aloud to the students. Ask children what ideas all of the quotations have in common, introducing students to the concept of The Golden Rule. Emphasize that this is a universal moral theme for the belief systems on the Silk Roads and among religions in general.
2. Ask students to summarize the idea of The Golden Rule in a single statement. Have students make a bumper sticker that includes their brief statement and an illustration of what this means. Illustrations may include ways that people can have a positive influence on those around them. Using large print and bold colors will ensure that the bumper stickers are easily read from afar.
3. Post the finished products around the room when completed.

### Extensions

Have students choose one of the quotations as the basis of a journal reflection.

Have students formulate additional categories and find representations of several belief systems to be grouped together.

Have students write their own quotations to be included in each of the categories listed.

# Prayer and Worship

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Sitting cross-legged,  
They should wish that all beings  
Have firm and strong roots of goodness  
And attain the state of immovability.

Cultivating concentration,  
They should wish that all beings  
Conquer their minds by concentration  
Ultimately, with no reminder.

When practicing contemplation,  
They should wish that all beings  
See truth as it is  
And be forever free of oppression and contention.

**Buddhism.** *Garland Sutra, 11*

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Lord of Creation! No one other than Thee pervades all these that have come into being. May that be ours for which our prayers rise, may we be masters of many treasures!

**Hinduism.** *Rig Veda, 10.121.10*

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Establish regular prayers at the two ends of the day and at the approaches of the night: for those things that are good remove those that are evil. This is a word of remembrance to those who remember.

**Islam.** *Qur'an, 11.114*

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Rabbi Yohanan said, “Would that man could pray all day, for a prayer never loses its value.”

**Judaism.** *Jerusalem Talmud, Berakot, 1.1*

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If the poorest of mankind come here once for worship, I will surely grant their hearts' desire.

**Shinto.** *Oracle of Itsukushima*

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## Quotations Master 2

# Good and Evil

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Analogously, brethren, a person here happens to be very gentle, very humble, and very quiet as long as unpleasant things do not touch him. It is only when unpleasant things happen to a person that it is known whether he is truly gentle, humble, and quiet.

**Buddhism.** *Majjhima Nikaya, i.123-24, Kakacupama Sutta*

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The five sources of happiness; the first is long life; the second, riches; the third, soundness of body and serenity of mind; the fourth, love of virtue; the fifth is an end crowning the life. Of the six extreme evils, the first is misfortune shortening the life; the second, sickness; the third, distress of mind; the fourth, poverty; the fifth, wickedness; the sixth, weakness.

**Confucianism.** *Book of History, 5.4.9*

---

That again which is virtue may, according to time and place, be sin. Thus appropriation of what belongs to others, untruth, and injury and killing, may, under special circumstances, become virtue.

Acts that are apparently evil, when undertaken from considerations connected with the gods, the scriptures, life itself, and the means by which life is sustained, produce consequences that are good.

**Hinduism.** *Mahabharata, Shanti Parva, 37.11,14*

---

Evil and good are not equal, even though the abundance of evil may amaze you; so heed God, you men of wits, so that you may prosper!

**Islam.** *Qur'an, 5.100*

---

Woe to those who call evil good and good evil, who put darkness for light and light for darkness, who put bitter for sweet and sweet for bitter.

**Judaism and Christianity.** *Isaiah, 5.20*

---

# The Golden Rule of Reciprocity

---

For a state that is not pleasant or delightful to me, must also be to him; and a state that is not pleasing or delightful to me, how could I inflict that upon another?

**Buddhism.** *Samyutta Nikaya, v.353*

---

Whatever you wish that men would do to you, do so to them.

**Christianity.** *Matthew, 7.12*

---

Not one of you is a believer until he loves for his brother what he loves for himself.

**Islam.** *Forty Hadith of an-Nawawi 13*

---

Try your best to treat others as you would wish to be treated yourself, and you will find that this is the shortest way to benevolence.

**Confucianism.** *Mencius, VII A 4*

---

One should not behave towards others in a way which is disagreeable to oneself.

This is the essence of morality. All other activities are due to selfish desire.

**Hinduism.** *Mahabharata, Anusasana Parva, 113.8*

---

Not one of you is a believer until he loves for his brother what he loves for himself.

**Islam.** *Forty Hadith of an-Nawawi, 13*

---

You shall love your neighbor as yourself.

**Judaism and Christianity.** *Leviticus, 19.18*

---



## Quotations Master 4

# Blessings and Love

---

The Great Compassionate Heart is the essence of Buddhahood.

**Buddhism.** *Gandavyuha Sutra*

---

God is love.

**Christianity.** *John, 4.8*

---

Abundant is the year, with much millet and much rice;  
And we have our high granaries,  
With myriads and hundreds of thousand, and millions (of measure in them);  
For spirits and sweet spirits,  
To present our ancestors, male and female,  
And to supply all our ceremonies.  
The blessings sent down on us are of every kind.

**Confucianism.** *Book of Songs, Ode 279*

---

To love is to know Me,  
My innermost nature,  
the truth that I am.

**Hinduism.** *Bhagavad Gita, 18.55*

---

God is All-gentle to His servants, providing for whomsoever He will.

**Islam.** *Qur'an, 42.19*

---

# Compassion and Tolerance

---

As a mother with her own life guards the life of her own child, let all-embracing thoughts for all that lives be thine.

**Buddhism.** *Khuddaka Patha, Metta Sutta*

---

Let no one seek his own good, but the good of his neighbor.

**Christianity.** *1 Corinthians, 10.24*

---

He who can find no room for others lacks fellow feeling, and to him who lacks fellow feeling, all men are strangers.

**Daoism.** *Zhuangzi, 23*

---

What sort of religion can it be without compassion?

You need to show compassion to all living beings.

Compassion is the root of all religious faiths.

**Hinduism.** *Basavanna, Vacana 247*

---

Those who act kindly in this world will have kindness.

**Islam.** *Qur'an, 39.10*

---

All men are responsible for one another.

**Judaism.** *Talmud, Sanhedrin, 27b*

---

Those who do not abandon mercy will not be abandoned by me

**Shinto.** *Oracle of Itsukushima*

---

## Quotations Master 6

# Creation

---

The Dao gave them birth; The power of the Dao reared them,  
Shaped them according to their kinds,  
Perfected them, giving to each its strength.

**Daoism.** *Daode jing, 51*

---

Nothing whatsoever exists without me or beyond me. The atoms of the universe may  
be counted, but not so my manifestations; for eternally I create innumerable worlds.

**Hinduism.** *Srimad Bhagavatam, 11.10*

---

God it is who created the heavens and the earth, and that which is between them,  
in six days. Then He mounted the throne.

**Islam.** *Qur'an, 32.4*

---

In the beginning God created the heavens and the earth.

**Judaism and Christianity.** *Genesis, 1.1*

---

The mind which gives life to all the people  
in the world:

Such is the very mind  
which nourishes me!

**Shinto.** *Moritake Arakida, One Hundred Poems about the World*

---

# Life after Death

---

Relatives and friends and well-wishers rejoice at the arrival of a man who had been long absent and has returned home safely from afar. Likewise, meritorious deeds will receive the good person upon his arrival in the next world, as relatives welcome a dear one on his return.

**Buddhism.** *Dhammapada*, 219–20

---

Till you know about the living, how are you to know about the dead?

**Confucianism.** *Analects*, 11.11

---

Birth is not a beginning; death is not an end. There is existence without limitation; there is continuity without a starting point. Existence without limitation is space. Continuity without a starting point is time. There is birth, there is death, there is issuing forth, there is entering in. That through which one passes in and out without seeing its form, that is the Portal of God.

**Daoism.** *Zhuangzi*, 23

---

Now my breath and spirit goes to the Immortal, and this body ends in ashes;  
OM O Mind! Remember. Remember the deeds. Remember the actions.

**Hinduism.** *Isha Upanishad*, 17

---

And among His signs is this: you see the earth barren and desolate, but when He sends down rain to it is stirred to life and yields increase. Truly, He who gives life to the dead earth can surely give life to men who are dead. For He has power over all things.

**Islam.** *Qur'an*, 41.39

---

The dust returns to the earth as it was, and the spirit to God who gave it.

**Judaism and Christianity.** *Ecclesiastes*, 12.7

---

# 5 Musical Innovation along the Silk Roads

## Theme 1 Straw-Sheng: Building and Playing a Simple Wind Instrument Based on a Silk Road Design

**Overview** There are many kinds of reed instruments. A reed instrument makes its distinctive sound when the air inside the instrument is made to vibrate by the use of a reed—a thin, elongated piece of cane, metal, or other material. Reed instruments that many people are familiar with are the single reeds like clarinets and saxophones and the double reeds like oboes and bassoons.

On the Silk Roads, the Chinese *sheng* and the Japanese *sho* (see the sheng in the instrument glossary) are reed instruments that work both by blowing and inhaling, like a harmonica. In this lesson, students will use sports bottle straws (thick plastic corrugated straws) to make a simple sheng—the Straw-Sheng.



Straw-Sheng

**Objectives** Students and teacher will learn how to build and play the Straw-Sheng.

**Essential Questions**

- What is a Straw-Sheng?
- What are the differences between the Straw-Sheng and the ancient sheng? What are the similarities?

**Grade Level** Second grade and up (age 7 years and up)

**Time Required**

- To build an entire Straw-Sheng: 15 minutes
- To prepare materials for classroom building: 3 minutes per instrument
- For the entire class to build instruments (not including material preparation time) in a classroom setting: 30 minutes. Note: For younger students, you may want to bring in some parent volunteers.

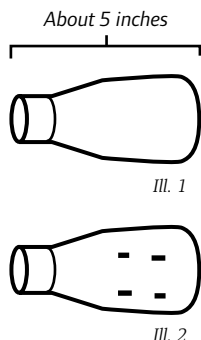
**Materials**

- A 20-ounce or 1-liter plastic soda or water bottle
- Four corrugated sports bottle straws (available at sporting goods outlets, party-goods supply stores, or on the Internet at [sales@flaghouse.com](mailto:sales@flaghouse.com))
- 12-inch balloon
- Sharp knife
- Safety goggles
- Pencil or pen
- Scissors

## Assessment

Students will build and play a Straw-Sheng and then write instructions about how to make and play it.

## Procedure



- Teachers will familiarize the students with the Chinese *sheng*.
  - Teachers will familiarize their students with the Chinese *sheng* by either reading or assigning students reading about the instrument, which is located in the Sourcebook.
  - Teachers and students may also search the Internet for websites related to music using the *sheng*.
- Making the Straw-Sheng: The following tasks are to be done by the teacher (or adult volunteers)
  - Using the sharp knife (and wearing the safety goggles), carefully cut off the bottom of the plastic bottle about 5 inches below the opening (see III. 1).
  - Again using the knife and wearing goggles, carefully cut four small slits in the top of the bottle (see III. 2). Do this by holding the bottle down on a hard surface, not in your hand—sometimes the plastic collapses before the knife penetrates it.
  - Carefully widen the slits with the pencil or pen until the ends of the sports bottle straws can slide inside the slits. Insert the four straws into the four holes. The idea here is to have the slits fit around the straws as well as possible, with little air leakage.
  - Using the scissors, cut off the bottom of the uninflated balloon about half way down the balloon.

Students may finish the project:

  - Close off the end of the bottle by stretching the balloon over the open bottom.
- How to play the Straw-Sheng.
  - Holding the bottle, with the straws upright, blow gently into the mouth of the bottle. If correctly made, the air should go out through the four straws, making four pitches.
  - Now suck air through the bottle—the straws should make different pitches. By blowing harder and softer and alternating blowing the air and sucking it back through, you should be able to create some cool rhythmic and melodic patterns.
  - You can also experiment with covering or half-covering the ends of some of the straws with your fingers, which should change the sounds. Covering the straw completely stops it from making sound; half-holing it changes the pitch.
- Each student will write step-by-step instructions on how to build and play a Straw-Sheng.

## Extensions

- Create variations with the instrument. You will notice that if the straws are the same lengths, they make the same sounds. You can change the length of the straws by several means.

- Some straws have an area of extra-large corrugations that can be pulled apart to make the straw longer or compressed to make it shorter.
  - You can also experiment with cutting the straws to different lengths. However, don't cut them too short—they will cease to make good sounds. You might experiment with an extra straw to find out just how short you can cut it before it stops working.
  - Try to make the straws have the greatest variation of length possible—for example, one should be shorter, the next a bit longer, and so forth.
  - You can add more straws to your Straw-Sheng by making the bottle bigger. However, keep in mind that you would need more air to activate the straws. If you decide to do this, make sure that the fit of the slits around the straws is airtight. Consider wrapping some duct tape around the slits/straws or using hot glue to close the leaks.
2. The teacher may use the Straw-Sheng as a demonstration tool. If you decide to use the Straw-Sheng as a demonstration tool, rather than have the entire class build it, the following demonstrations will help your students understand this instrument:
- Demonstrate the sound possibilities of a single straw. Use just one straw to show how it can make sounds by both blowing through the straw and inhaling through the straw. What other instruments work in the same way? (harmonica and accordion)
  - Demonstrate how a single straw can make different pitches by changing the speed of the air going through the tube. Ask students to count the different number of pitches you can get as you blow through the tube. First, blow as gently as possible, and then blow with increasing force. Repeat the process by inhaling through the tube.
  - Use a different length of straw, and repeat the process of the step above. What is the observed result of using a longer straw? (Pitches should start lower.) What is the observed result of using a shorter straw? (Pitches should start higher.)

Because each instrument creates four distinct pitches, it is not advisable to have the entire class play their Straw-Shengs at the same time. Instead, try the following simple playing exercises with your students:

1. Create a distinct blowing pattern.
  - As you build and experiment with the Straw-Sheng, start dividing the class into smaller groups based on the length of the straws. For example, you might want to make a group that has all short straws or all long straws. Another possibility is a group that has a big variation in the length of the straws, and another group that has a small variation in the length of the straws. [10 minutes]
  - Give each group a characteristic pattern of playing their Straw-Shengs. For example, one group may have this pattern [15 minutes]:

*Exhale-soft-long, inhale-short-hard, inhale-short-hard, inhale-short-hard, exhale-soft-long*

(Each hyphenated group represents a single sound, so “exhale-soft-long” means “Exhale, soft and long.” A comma represents a pause.)

Another pattern might be:

*Inhale-exhale-inhale-exhale-inhale-exhale-inhale-exhale, exhale-loud-long*

2. Create symbology for blowing patterns [20 minutes].

- Maintaining the students in the groups that you have already created, ask each group to create a set of symbols to represent the patterns they have already created. Students can use words, symbols, letters, pictograms, or other representations for their symbology.
- Considering that each kind of action (for example, inhaling through your instrument) has a “scale” (for example, inhaling harder, inhaling softer, inhaling medium), the symbology should also have a built-in scale (for example, “INHALE” for harder, or “Inhale” for medium, “inhale” for softer). Encourage students to work with symbols and pictograms as well as words.

3. Combine patterns to create a musical piece [20 minutes].

- After dividing the class into groups and giving patterns to each group, start combining the groups in simple composing patterns. For example, if you have four groups, call them A, B, C, and D. The number after the group letter represents the number of times they play their pattern:

*A4, B2, A4, pause, C4, D2, C4, D2, pause, A4*

4. Math connections with blowing patterns [10 minutes]. Demonstrate combinatorial and set theory by asking students to create a set of all possible combinations of groups and patterns. For example, if you have three groups, A, B, and C, each with one blowing pattern, what are all the possible combinations?

A alone

B alone

C alone

AB together

AC together

BC together

ABC together

Congratulations, you have just created a mathematical/musical piece!

Try this also with each group having two possible blowing combinations to see how the complexity level increases.



## Theme 2 Tube-la (Tabla): Building and Playing a Simple Percussion Instrument Based on a Silk Road Design

**Overview** The classic arrangement of a small double-drum is an instrument design that is so good that they are found everywhere throughout the world.

The double-drums along the Silk Route reflected great diversity of materials and technologies as well. Here you will find instruments made from bamboo, clay, ceramic, metal, and wood, and with a variety of kinds of animal hide for the drum heads. The *tabla* is a double-drum from India.



*Tube-la*

**Objective** Students and teacher will learn how to build and play the Tube-la.

**Essential Questions**

- What is a Tube-la?
- What are the differences between the Tube-la and the original tabla? What are the similarities?

**Grade Level** Kindergarten and up (age 5 years and up)

**Time Required** To build an entire Tube-la (depending on the materials): 5–15 minutes  
To prep materials for classroom building: 2–5 minutes each instrument  
For the entire class to build instruments (not including material preparation time) in a classroom setting: 30 minutes.  
*Note:* For students K–3, several parent volunteers are highly recommended.

**Materials**

- A set of drum bodies. These may include the following:
- Carpet tubes—(If you use this material, you will have to cut the cardboard tubes. For safety, use a coping saw and wear safety goggles.)
- Tin cans (Always check the cans for sharp edges or metal spurs left over after removing the tops.)
- Small plastic food storage containers
- Stiff plastic drinking cups
- Two 12-inch balloons for drum heads
- Scissors
- Rubber bands (the standard thick brown rubber band is fine)

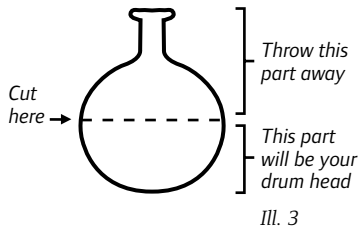
**Assessment** Students will make a musical instrument, play it, and then write instructions about how to make and play it.

**Procedure**

1. Learning about the *tabla*.
- Teachers will familiarize their students with the *tabla* by either reading or assigning students reading about the instrument, which is located in the Sourcebook.

- Teachers and students may also search the Internet for websites related to music using the *tabla*.

## 2. Making the Tube-la.



- Prepare your drum bodies. Depending on the material you choose for the body, the drum may be open or closed at the bottom. Carpet tubes, for example, will be open at both ends. Cans may be open or closed at one end. The diameter of the openings of the above drum bodies should range from 2 to 4 inches if you are using a 12-inch balloon for a drumhead. Any wider may be difficult to stretch the balloon with it. The lengths of the drum bodies can be as short as 3 to 4 inches and as long as 8 to 10 inches.
- It is best to have drum bodies of somewhat different sizes. So, for example, if you are using carpet tubes, cut one to be several inches longer than the other. If you are using tin cans, use one that is larger than the other, etc.
- Use the scissors to cut the balloons in half (*see Ill. 3*). Discard the valve side (the one that you blow into).
- Stretch what is left of the balloon over the open end of your drum body. Pull it down tight over the body. If it has a tendency to slide upward, wrap one of the rubber bands around it to hold it tight—consider double wrapping the rubber band if necessary.
- Repeat steps 1 through 2 for the second tube.
- Connect the two drums together using the final two rubber bands.

## 3. Playing the Tube-la. These drums are best used with hands and fingers, although you can also use things like pencils as drumsticks. However, you may find that the pencils just break the rubber of the balloon head.

If your drums are open at the bottom, make sure that they are not placed on a table or floor—the drum will sound muffled. While sitting down, hold the drums between your legs and play them that way. The Tube-la will make different sounds if played in different ways. Here are some possibilities:

- Lightly tap the balloon with one finger, letting the finger bounce back up in the air after the hit. Try this at the center of the balloon and off at the edges.
- Hit the balloon with all the fingers of one hand, not lifting the hand up after the hit. This will make a more damped sound.
- Try hitting the balloon rapidly with the index and middle finger at slightly different times, producing a “da-dump” sound.
- Try pushing lightly on the balloon with a finger from one hand while hitting it with a finger from another. The pitch should rise as you apply pressure.

## 4. Each student will write step-by-step instructions on how to build and play a Tube-la.

## Extensions

1. Students are asked to gather information about percussion instruments. Have them find pictures of different percussion instruments used in different parts of the world. Divide the class into groups. Each group will compare and contrast the different instruments it has found and report to the entire class.
2. Create variations on the Tube-la. While the classic tabla is only two drums, it is certainly possible to expand the number of drums on your Tube-la. Add other tubes with balloons stretched over the top. Try some of these possibilities:
  - Add tubes of incrementally different lengths.
  - Try stretching the balloon with different tightnesses—from very tight to not so tight.
  - Experiment with lengths of tubes vs. tightness of balloons.
  - Use completely different tube materials. What is the difference in sound between open-ended tin cans vs. closed-ended tin cans? What is the difference between tin cans and cardboard tubes?
3. Teacher may use the Tube-la as a demonstration tool [20 minutes]. If you decide to use the Tube-la as a demonstration tool, rather than have the entire class build them, the following demonstration will help your students understand this instrument:

Using the concepts of the variations listed above, it is possible to make a simple science lesson using the Tube-las. Create a wide range of Tube-las, using different tube lengths and tube materials. Consider getting different size balloons to see if that has an effect on the pitch/sound. Using different lengths of tube made from the same material (for example, cardboard tube), stretch the balloon to different tightnesses.

- Loose; medium; tight. Keep a record of the observations. Your students will soon find that the tighter the balloon, the higher the pitch; but also, the longer the tube, the lower the pitch. These two variables are very important in building and understanding drums.
4. Use descriptors and metaphors [40 minutes]. *Timbre* is a word used to describe the unique sound that a certain musical instrument makes. For example, a clarinet and saxophone work in very similar ways, but for various reasons having to do with instrument construction, they sound very different. While the clarinet is often described as *warm* or *breathy*, a saxophone is frequently described as *strident* or *metallic*.

The timbres of the Tube-la vary greatly depending on what material you used to create the drum body. The sound of a cardboard-tube drum body is very different from a tin-can drum body, which is very different from a closed-end tin-can drum body.

1. Create a variety of different sounding tube drums using drum bodies of different materials.
2. Play each drum for the students, giving them an opportunity to hear the timbre of the instrument.
3. Begin to make a list of descriptors that the students assign to the different drum bodies.
4. After creating lists of descriptors for each drum body, ask your students to begin creating metaphors for each instrument. For example, a drum with a cardboard tube body may sound like a “hollow log” or like a “dog barking in the distance,” while a drum made from a closed-end tin can may sound like “a car accident” or “screeching fingernails on a blackboard.”
5. Using these descriptors and metaphors as a “sound bank,” ask your students to create a story using these sounds. Depending on the age of your students, you can do this verbally or in written form.
6. After the students have created their stories, you can perform them by having the students read their stories aloud while you or their classmates add appropriate rhythms and sound effects from their musical instruments.

# 6 Treasures of the Silk Roads

**Theme** Visual Arts and Cultural Exchanges on the Silk Roads

**Overview** Using slides of objects from the exhibition *Monks and Merchants: Silk Road Treasures from Northwest China, Gansu and Ningxia, 4<sup>th</sup>–7<sup>th</sup> Century*, students will generate word maps that act as creative writing prompts. The archaeological finds from western China act as entry points to introduce students to the rich cultural and artistic exchanges on the Silk Roads. The students first encounter the artifacts through brainstorming following the teacher’s oral prompts. The prompts are designed to encourage students to reflect on the cultures and history of the past through their own experiences and knowledge. The resulting words or phrases are used to generate original writing samples. The activity concludes with a discussion of these impressions, then returns to the artifacts’ historical, cultural, and artistic contexts.

**Objectives**

- Students will analyze slides of artifacts as cultural and social representations of the Silk Road civilizations.
- Students will utilize the writing process to create a word map and creative writing sample using standard written language conventions.
- Students will appreciate the creativity and craftsmanship of artifacts from ancient history as represented by the Monks and Merchants exhibition.

**Grade Level** Upper elementary through high school (age 9 years and up)  
Adaptation for younger students included at the end of the Procedure section.

**Time Required** One to two class periods

**Materials**

- Monks and Merchants slide packet
- Pencils
- Unlined paper
- Silk Roads map overhead

**Assessment** Students will generate a word map and creative writing sample from the images in the *Monks and Merchants* slide packet.

**Procedure**

1. Introduce students to the Gansu and Ningxia (pronounced Gan-soo, Ning-shah) regions of China, showing them on a map where this area is located. Explain that the slides depict artifacts found along the Silk Roads from a time span dating between the 2<sup>nd</sup> and 7<sup>th</sup> centuries CE. Many of the items were excavated in tombs around the region. The artifacts offer a view of life along the Silk Roads in these ancient times through pictures, models, and sculptures. Some objects represent a confluence of cultures, religions, and artistic styles. Consider the pieces as a collection of the treasure trove of artwork celebrating the exchanges across the Silk Roads.

2. Hand out unlined paper and pencil to each student. Explain to them that you will be showing a series of slides. For each slide, you will ask them to jot down responses to a phrase or question. The responses should not be made in a list—spread them around the paper as a collage of words that can act as a story starter later. Slides could be shown from a few seconds to a minute; it is important for students to write the first ideas that come to mind. Impress on students that there are no “wrong” responses. The word map will act as a writing tool for a story or poem later.
3. Show slides one by one. For each slide, read the prompts, allowing at least five seconds for each response. Have students generate word maps as you read the prompts. Do NOT read the descriptions of the artifacts to the students at this time.
4. Ask students to use their word maps to generate a poem or short story based on one or more of the word prompts and the slides that were shown.
5. When students have completed writing, have them share their work with the class.
6. Show students the slides one more time. This time read the descriptions of the artifacts to the students as they are presented. You may choose to generate more imaginative responses from the students by using both the writing samples and the descriptions of the objects. Highlight the importance of art as representations of life and culture, and how the diversity of artifacts indicate the movement of people and the exchange of goods and ideas on the Silk Roads.

## Adaptation for Younger Students

### Materials

- Butcher paper (6-inch by 9-inch piece for each student)
- Crayons or markers

For younger students (K–3), consider showing the complete set of slides as a glimpse into the lives of people along the Silk Roads. Next, have students focus on a single slide for drawing or writing:

- Focus on the brick illustrations of daily activities (**Slide 2**). Have students generate their own “brick” painting on a piece of butcher paper. Brainstorm ideas for scenes that another group of people might find helpful in understanding the students’ life and culture. Have children include a title or brief statement that indicates the key activity being illustrated. Post the “bricks” and discuss how these illustrations represent their lives to those who view them.
- Using the Central Asian figure slide (**Slide 7**), have the students consider the following questions before generating their own creative writing piece featuring the character in the slide. Who is the person? Where is he from? (Show students

a map of Central Asia.) What is he doing? Why is he dressed like this? Generate a list of words to describe the image.

## Background Information about Burial Objects in Ancient China

As early as the Neolithic period (8<sup>th</sup>–2<sup>nd</sup> millennium BCE), Chinese tombs were furnished with grave goods like pottery, tools, weapons, and even horses and human sacrifices. Scholars believe that this practice indicated a belief in the after-life. By the 5th century BCE, animal and human sacrifices were replaced by clay models, while certain luxury items and daily necessities continued to be buried with the deceased. Many clay models are in the shape of servants, buildings, and other daily necessities. For archaeologists, the tombs and their burial objects became a sort of time capsule, because they are primary sources of information about daily life in ancient China.

### Slide 1: Striding cavalry horse

Horses held special importance along the Silk Road as the work animals of the nomadic people and, as with this figure, as part of a military force. These animals were vital to maintaining Chinese military strength. In the 2<sup>nd</sup> century BCE, military expeditions to Central Asia brought stories about the so-called blood sweating horses with exceptional stamina and speed. The quest to possess the best horses was one of the reasons for Chinese military and diplomatic missions to Central Asia. This bronze figure of a horse was found in a tomb as part of a large procession of model horses, mounted warriors, chariots, and escorts.

*Eastern Han dynasty, 2<sup>nd</sup> century CE. Bronze. Height: 36.5 cm. Excavated from a tomb in Gansu province*

**Prompts:** What is one adjective to describe the character of the horse?  
Where would you like to ride this horse?

### Slide 2: Tomb brick with scenes of animal husbandry

A herder looks after his goats and two oxen on this brick that was excavated from a burial site. This is one of many bricks from the interior of the tomb that had pictures of daily life painted on them.

*Six Dynasties period, c. 220–317. Clay with pigments. Height: 17 cm; length: 43.5 cm; thickness: 4.8 cm. Excavated from a tomb in Jiayuguan (pronounced Jah-yu-gewan), Gansu province*

**Prompts:** What did the man call to his animals?  
What are two products that came from these animals?

### Slide 3: Stove with steamer

When this small stove was found in a tomb, it still held the remains of a cake. The food was probably prepared in the steamer compartment as part of a burial ceremony.

*Six Dynasties period, c. 557–581. Bronze. Height: 17.3 cm; length: 20 cm. Excavated from a tomb at Leizumiao, western suburbs of Guyuan (pronounced Goo-yewan), Ningxia*

**Prompts:** What was last cooked in this stove?  
What are two odors coming from the steamer?

### Slide 4: Models of farming materials and animal figurines

These small models of farm implements are part of hundreds of figures in a tomb for General Li Xian (pronounced Lee Shyan) and his wife, Wu Hui (pronounced Woo Way). Tools, buildings, and animals were represented in a group of clay models, allowing us a glimpse into the lives of the people of this time.

*Six Dynasties period, c. 557–581. Clay with pigments. Height varies: 10.5 cm to 4.5 cm. Tomb of General Li Xian and his wife, Wu Hui, in Guyuan, Ningxia Hui Autonomous Region*

**Prompts:** How many eggs did the chickens lay in one morning?  
What was stored in the pottery?

### Slide 5: Cavalryman and horse

This clay figure shows both man and horse covered with armor. This clay figure was likely shaped in a mold, worked by hand, placed in a kiln for firing at temperatures between 800° Celsius and 1100° Celsius, and then finished with paint.

*Six Dynasties period, c. 386–535. Clay with pigment. Height: 43.5 cm; length: 43.8 cm. Xinji Village, Pengyang District, Ningxia*

**Prompts:** What were the words this man said to his family before he left?  
What are two items the man carried with him?

### Slide 6: Glass bowl from Persia

This green glass bowl with striking roundels (decorative round recess patterns) comes from ancient Persia. It was discovered in a tomb in western China—having traveled eastward along the Silk Roads. It would have been a valued treasure because of the material it was made from, and the distant culture that produced it.

*Persia, 5<sup>th</sup>–6<sup>th</sup> century (Sasanian empire). Glass. Height: 8 cm; diameter: 9.8 cm. Tomb of General Li Xian and his wife, Wu Hui, in Guyuan, Ningxia Hui Autonomous Region*

**Prompts:** What is one word that describes the texture (feel) of the bowl?  
What uses might this bowl have?

### Slide 7: Dancing Central Asian figure

The costume of this figure tells us that this is a Sogdian (pronounced Sog-di-en). Sogdians were people who inhabited an area called Sogdiana, in modern-day



Uzbekistan and Tajikistan. They were important merchants on the Silk Roads. In Chinese courts of the Tang dynasty, the most valued dancers were Sogdians. Notice the figure's large nose, which is another visible feature that artists used to distinguish a Sogdian from a Chinese.

*Tang dynasty, 618–906. Bronze. Height: 13.7 cm. Gansu province*

**Prompts:** What is the name of the dance this man is performing?  
List two reasons for celebration.

### **Slide 8: Seated Buddha**

Buddhism, one of the world's oldest belief systems, was transmitted from India through Central Asia and into China by monks traveling with merchants and diplomats along the Silk Road routes. Monks carried portable images like this one as a visual reminder of the teachings of the Buddha, which centers on compassion and overcoming the sufferings of the world. This seated Buddhist figure wears a Chinese-styled robe, rather than an Indian costume. The artists in this region consciously adopted Chinese features and adornments in their representations of the Buddha, attesting to a confluence of different cultures and artistic traditions.

*Six Dynasties period, c. 386–535. White smooth soft stone. Height: 18.9 cm.*

*Ningxia Hui Autonomous Region*

**Prompts:** Name the sounds of meditation.  
What would be the Buddha's wish for the world?

### **Slide 9: Bodhisattva of Compassion**

In the Buddhist pantheon, a bodhisattva (pronounced bo-dee-saht-va) is an enlightened being who has postponed attaining enlightenment in order to help others. Although they may have the postures and features of a Buddha, the bodhisattva's distinguishing characteristics are their elaborate clothing and ornaments, indicating that they are still tied to this world.

*Sui dynasty, 589–618. Granite. Height: 144 cm. Gansu province*

**Prompts:** Name a symbol of power.  
Name a symbol of compassion.

### **Slide 10: Wall painting of a celestial being**

What is left of this wall painting allows us to see that bright, rich colors were used to create the music-making celestial creatures who often accompany Buddhist deities. This fragment comes from one of the walls of the Maijishan (pronounced My-jee-shan) Caves where hundreds of religious paintings are found. Artists often depict these beings with billowing drapery and scarves to indicate that they are in flight.

*Six Dynasties period, c. 557–581, to Sui, 589–618. Pigment. Height: 48 cm; width: 40 cm.*

*Cave 78, Maijishan Caves, Gansu province*

**Prompts:** What do the figures see from their celestial (heavenly) stance?  
What is the first line of a song the celestial being might be singing?

**Slide 11: Gold Byzantine Coin**

This gold coin pictures the Byzantine emperor Justinian I. In his hand is a globe topped with a cross, signifying that the whole world is subject to him. The other side of the coin shows an angel holding a cross. This coin was excavated from the tomb of Tian Hong (pronounced Tee-en Hung), who died in 575 CE. The discovery of foreign coinage in Chinese tombs demonstrates that they may have been collected as precious objects rather than for their use. Foreign currency would have no intrinsic monetary value outside of the countries of origin on the Silk Roads.

*Byzantine, 6<sup>th</sup> century. Gold. Weight: 2.5 g; diameter: 1.65 cm. Tomb of Tian Hong, Guyuan, Ningxia Hui Autonomous Region*

**Extensions**

**Prompts:** What are two items this coin was used to buy?  
What was the job of the last owner of this coin?

The students have given the objects an individual story or “history” in their writing accounts. Have the students investigate the “real history” by writing about one of the artifacts or about the time and place in which the object originated. Report findings to the class. Be certain to indicate connections to cultural, artistic, religious, and economic exchanges that these artifacts may represent.



# Resource List for Teachers

## Resource List for Teachers

Compiled and annotated by Dr. John Watt of Primary Source with additional contributions from the Asia Society and the Silk Road Project, Inc. This is not an exhaustive list but is meant as a guide for teachers. See [www.AskAsia.org](http://www.AskAsia.org) for a more comprehensive list.

★ Suitable for younger readers  
↪ Recommended

## Curriculum Planning

The American Forum for Global Education. *Spotlight on Inner Asia: The Bizarre Bazaar, Teacher and Student Resource Guide* (2000). This guide contains extensive background readings from excerpts covering all major topics on the Silk Roads: Migration, Trade, Religion, Culture and Customs, Mongols, Politics and Nationhood, Society in Transition, Economy and Development, and Environment. It also features lesson plans on the Mongols and suggested teaching approaches.

DATT North America Multimedia Corporation. *The Silk Road: Student Activity Package and Answer Key* (1997). Includes CD-ROM. Excellent package for introducing the topic, with sections and activities on peoples, religions, history, languages, explorers, the journey, and an appendix.

Morris Rossabi. "The Silk Roads: An Educational Resource." *Education About Asia*. Vol. 4, No. 1 (Spring 1999), 16–20.

SPICE (Stanford Program on International and Cross-Cultural Education). *Along the Silk Road: People, Interaction, and Cultural Exchange* (1993). Eight lesson plans with videos: Preparing the Journey; Zhang Qian; Trade along the Silk Road; Cross-Cultural Communication; Sharing Beliefs and Ideas; The Silk Road during the Golden Age of Tang; Change along the Silk Road; and Cultural Exchange Today along the Silk Road. Includes text for a three-scene play reading.

## History, Art, Music, and Religion

Foltz, Richard C. *Religions of the Silk Road: Overland Trade and Cultural Exchange From Antiquity to the Fifteenth Century*. New York: St. Martin's Press, 1999. ↪

Frye, Richard N. *The Heritage of Central Asia: From Antiquity to the Turkish Expansion*. Princeton: Marcus Wiener Publishers, 1996.

Golden, Peter B. *Nomads and Sedentary Societies in Medieval Eurasia*. Washington D.C.: American Historical Association, 1998.

Hopkirk, Peter. *The Great Game: On Secret Service in High Asia*. New York: Oxford University Press, 1990. ↪

Levin, Theodore. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)*. Bloomington and Indianapolis: Indiana University Press, 1996.

Liu, Xinru. *The Silk Road: Overland Trade and Cultural Interactions in Eurasia*. Washington D.C.: American Historical Association, 1998. +~+

MacLeod, Calum and Bradley Mayhew. *Uzbekistan: The Golden Road to Samarkand*. Hong Kong: The Guidebook Company (Odyssey passport), 1997.

Malouf, Amin. *Samarkand*. Translated by Russell Harris. New York: Interlink Books, 1998. +~+

Nietupski, Paul Kocot. *Labrang: A Tibetan Buddhist Monastery at the Crossroads of Four Civilizations*. Ithaca, NY: Snow Lion Publications, 1999.

Schafer, Edward H. *The Golden Peaches of Samarkand: A Study of T'ang Exotics*. Berkeley: University of California Press, 1963. +~+

Tracy, James, ed. *The Rise of Merchant Empires*. New York: Cambridge University Press, 1990.

Whitfield, Roderick and Anne Farrer. *Caves of the Thousand Buddhas: Chinese Art from the Silk Route*. New York: George Braziller, 1990.

Whitfield, Roderick, Susan Whitfield, and Neville Agnew. *Cave Temples of Mogao: Art and History on the Silk Road*. Los Angeles: Getty Museum, 2000. +~+

## Marco Polo

MacDonald, Fiona. *Marco Polo: A Journey Through China*. Illustrated by Mark Bergin. New York: Franklin Watts, 1997. +~+ ★ Elementary-Middle School

MacDonald, Fiona. *The World in the Time of Marco Polo*. Parsippany, NJ: Dillon Press, 1997. +~+ ★ Elementary School upper grades

Marsden, W., ed. *The Travels of Marco Polo*. New York: Dorset Press, 1987 (first published in 1908). See also Ricci, Aldo, trans. *The Travels of Marco Polo*. New York: Viking Press, 1931; *The Travels of Marco Polo: The Complete Yule-Cordier Edition (Vol 1)*. Also Letham, Ronald, ed. *The Travels of Marco Polo*.

Steffoff, Rebecca. *Marco Polo and the Medieval Explorers*. New York: Chelsea House Publishers, 1992. +~+ High School

Wood, Frances. *Did Marco Polo Go to China?* Boulder, CO: Westview Press, 1995. The author is skeptical of Marco Polo's travels. ★ High School

## The Mongols (13th–14th Centuries)

Chambers, James. *Genghis Khan*. Stroud, UK: Sutton Publishing, 1999. ↗ ★ High School

Nicholson, Robert. *The Mongols: Facts, Stories, Activities*. New York: Chelsea Juniors, 1994. ★ Elementary/ possible Middle School

Rossabi, Morris. *Khubilai Khan: His Life and Times*. Berkeley: University of California Press, 1988.

## Stories for Younger Readers

Chen, Yu. *Tales From Dunhuang*. Beijing: New World Press, 1989. Interesting mélange of old stories and legends, with illustrations from the Mogao caves. The stories are short and could be read aloud.

Gilchrist, Cherry. *Stories From the Silk Road*. Illustrated by Niles Mistry. New York: Barefoot Books, 1999. Stories from along the Silk Roads, from Chang'an to Samarkand. Delightfully told and superbly illustrated. ★

Major, John. *The Silk Route: 7000 Miles of History*. Harper Trophy, 1997. A good review of the geographical route, major cities, and products that were moved along the Silk Roads. ★

Whitfield, Susan. *Life Along the Silk Road*. Berkeley: University of California Press, 1999. Splendid and often poignant collection of stories, with excellent historical framing. Deals with the Tang era. A first-rate source for discussion with older students, but could readily be adapted for use with younger students. ↗

## Travel Books

Bonavia, Judy. *The Silk Road: From Xi'an to Kashgar*. Revised by William Lindesay and Wu Qi. Hong Kong: Odyssey, 1999.  
Mainly focuses on history and art with excellent illustrations and maps.

Neville-Hadley, Peter. *China: The Silk Routes*. London: Cadogan Books, 1997.  
Detailed, comprehensive guide appropriate for travelers.

## Travelers Along the Silk Routes

Dawson, Christopher, ed. *The Mongol Mission: Narratives and Letters of the Franciscan Missionaries in Mongolia and China in the Thirteenth and Fourteenth Centuries*. New York: Sheed and Ward, 1955.

Hopkirk, Peter. *Foreign Devils on the Silk Road*. Amherst: University of Massachusetts Press, 1980. ↗

Legge, James, trans. *A Record of Buddhistic Kingdoms: Being an Account of the Chinese Monk Fa-Hien (Faxian) of his Travels in India and Ceylon (A.D. 399-414) in Search of the Buddhist Books of Discipline*. New York: Dover Publications, 1965. ↗

Mirsky, Jeannette, ed. *The Great Chinese Travelers*. New York: Pantheon, 1964.  
Rossabi, Morris. *Voyager from Xanadu: Rabban Sauma and the First Journey from China to the West*. New York: Kodansha International, 1992. ↗

Waley, Arthur. *The Travels of an Alchemist: The Journey of the Taoist Ch'ang-Chun from China to the Hindukush at the Summons of Chingiz Khan, Recorded by his Disciple Li Chih-chang*. London: Routledge and Kegan Paul, 1963. ★ High School

Walker, Annabelle. *Aurel Stein: Pioneer of the Silk Road*. Seattle: University of Washington Press, 1998.

Wriggins, Sally Hovey. *Xuanzang: A Buddhist Pilgrim on the Silk Road*. Boulder, CO: Westview Press, 1996. ↻↻

## Websites

<http://www.AskAsia.org>

The Asia Society's website dedicated to teaching and learning about Asia with a special feature on the Silk Roads. See also [www.AsiaSociety.org](http://www.AsiaSociety.org) for online exhibitions, such as "Dancing Demons: Ceremonial Masks of Mongolia" and "Monks and Merchants," and [www.AsiaSource.org](http://www.AsiaSource.org) for up-to-date information on country profiles in Asia.

<http://www.silkroadproject.org>

The Silk Road Project, Inc.'s web site features the musical instruments and traditions of the Silk Roads.

<http://chinapage.com/silksite.html>

This site contains links featuring the Silk Roads and Dunhuang (Mogao) cave temples.

<http://www.chinavista.com/travel/silk/part0.html>

China Virtual Tours offers basic information and pictures of Silk Road cities of China.

<http://idp.bl.uk/>

The site of the International Dunhuang Project (IDP). IDP was established in 1993 following a meeting of conservators from all over the world to promote the study and preservation of manuscripts and printed documents from Dunhuang and other Central Asian sites through international cooperation.

<http://www.silk-road.com>

This comprehensive site by the Silk Road Foundation contains maps, timelines, and extensive bibliography on travelers and cities on the Silk Roads.

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**Front cover:** *Prancing cavalry horse. Eastern Han dynasty, 2nd century CE. Excavated in 1969 from a tomb at Leitai, Wuwei county, Gansu. (Bronze)*

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